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Educational SCREEN

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Visual Instruction News

CONTENTS

The Economic Aspects of Visual Instruction

Pupil-Made Nature Study Slides
Their Values and Uses

"Sticking to Our Job"

A Step or Two Forward in Visual Education

Changing the Emotional Potential

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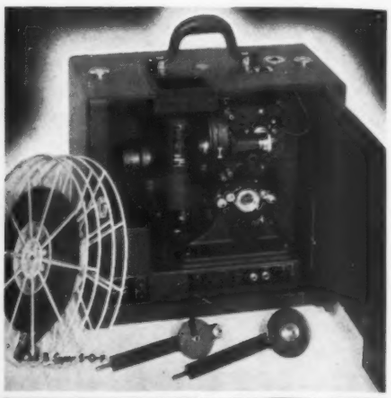

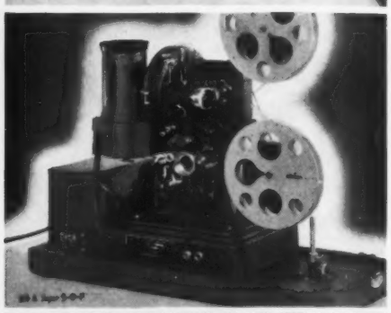

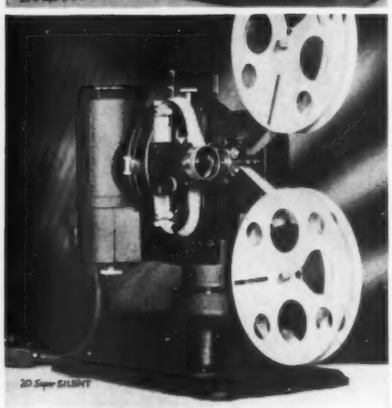

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Educational Screen

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Visual Instruction News

OCTOBER, 1934

VOLUME XIII NUMBER 8

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The Economic Aspects of Visual Instruction

JOSEPH FICHTER

WHEN an economic crisis is upon us, personally, we customarily attempt to meet it by curtailing our expenditures. This might be termed in military parlance "defensive strategy." We dig trenches, as it were, and seek to hold onto what we have by inactivity—letting the enemy do the fighting. If the enemy is the first one to weary of the battle we win, but if he sticks to his advantage long enough, we starve. The end depends chiefly upon our accumulated resources. But we are told that able generals prefer to offset attack with a counter attack, and that by using such surprise strategy defeat has many times been turned into victory.

Personally, this latter form of strategy appeals to me. It is this very strategy which has kept that spectacular native Ohioan, Clyde Beatty, the lion tamer, from being the chief actor in a procession he could not appreciate. He tells us that a lion or tiger can tell instantly when fear takes possession of its trainer. "Meet the onrush of a big cat going forward — a move backward means death," he informs us.

We are now facing a very potent enemy—economic depression. Shall we dig in and try to live, merely survive, or shall we go out to meet it and drive it from us? I, for one, prefer action. Surprise action. And this brings me to what I have to say, on the economic aspects of visual instruction. It is exactly the surprise instrument suitable for offensive strategy. It is admirably adapted to meet the situation we now face.

Our schools are over crowded and the increasing school enrollments are not going to let down. The cry for food will drown out any shouts we may make for increased financial support. We are going to do well if we can hold our own in that respect as much as we would like to predict the contrary. In such a position we are bound to perform service at less cost. And it seems to me that right here we can take a lesson from the President's monetary program of controlled inflation. Instead of supplying more currency at the accepted price of gold he alters the price of gold. The effect is the same but the repercussions are different. I do not mean to indulge in politics—or even to propound the theory of monetary standards. I am only citing this as a possible example of what I am trying to say in regard to my topic. By introducing this new medium of communication—the motion picture—into our school work, we get the effect of accomplishing more work with the same, or less, financial support, but we do not get the stultifying results of ordinary inflation—if we may apply that form. The motion picture increases the *value* of communication—and I am sure that communication is that "monetary" medium—if I may continue my figure of speech—on which, by which, and through which our teaching "currency" is disseminated. If I can inform 500 pupils in a given time by means of this new tool of communication as well as I can inform 50 pupils by other communicatory tools, then I have a most desirable form of "inflation."

Perhaps there are those who contend that such "inflation" would react unfavorably on the employment of teachers. I for one do not think this is so. In the first place we have admitted at the outset that we are going to have more work to perform on existing, and perhaps lessened, finance. If that be so, how is the employment picture altered in the least? But I imagine a persistent opponent might inquire what will happen when normal conditions return. I might with all fairness retort that it is quite doubtful if what we are apt to call normal times, will ever return. But let us suppose that such should be the case. It seems to me we would be found in a most advantageous position for an expansion program. With regard to the effect of the use of motion pictures on the number of teachers employed, it may be pointed out that if we keep on increasing the number of teachers to meet the increasing enrollments, this will naturally mean less and less money for each of those who are in the profession. This will mean lower salaries, because there is a limit to which people will be taxed for any given item of government. The motion picture by allowing more pupils to be handled may be the answer to the problem, since it will help to prevent such increase in the teaching force as to hazard the proper salaries of those who are engaged in this work.

This new medium of communication would have been introduced and instead of reacting against the teaching profession it could and would be turned to widening the curricular scope, which we must all admit has been entirely too narrow to meet the complexities of modern activities. The world does have some use for practically every activity which has gone before. There are even armorers and blacksmiths listed in our census report as well as gunsmiths and automotive mechanics. We are told by experts that no matter how highly we may develop the instruments of war—battles will continue to be won solely by men with knives in their hands. And so it is in all arts. The school curriculum appears to be cluttered up with a lot of things which are not so important today as they once were—but nevertheless each item is probably very important to some specialized field, and specialized fields are just as much a part of the schools circumspection as the broader fields—provided the schools are able to consider them—which

means, when stripped to its final terms—if they can financially do so. The motion picture—and I confine myself to this one visual aid, since it is a real qualitative gain to communication—is therefore an admirable tool for an expansion program, since it will provide the means whereby we can widen rather than curtail the school program and I believe it is such widening that is really needed rather than a weeding out process to meet a financial dead-level.

I may be wrong in my sizing up of the situation, but I have tried to point out:

(a) That in these times of economic stress this new, facile medium of communication will allow us to hold our own on curtailed income, and,

(b) That in times of economic plenty it will permit us to expand beyond our fondest hopes without putting too great a strain upon our income.

And as Andy would remark "That's sumpin'."

Pupil-Made Nature Study Slides Their Values and Uses

SYBIL L. DANIELS

(Continued from September Issue)

THE ENTHUSIASM of the children was unbounded. One girl who was advised to erase and start again became so interested that she asked permission to continue working on her slide instead of attending the Friday afternoon assembly. Another, having difficulty in illustrating sea moss, tried a specimen between two glass plates and found that a satisfactory means of illustration. Many of these pupils had rather slack and careless habits in drawing, but when they felt so keenly the need of neatness and accuracy they rose to the occasion and produced exceptionally fine results. This work necessitated a careful observation of minute details—a most desirable attitude in natural science. The problem of slide construction afforded the class many character building experiences which in themselves would have made the project worth while but it did not end there. The slides served as a motivation for additional enterprises.

Related Activities: Before the slides were completed a problem arose as to the care of them. They were valuable and must not be broken. Where and how could they be kept? The construction of individual envelopes involved careful measuring. One boy conceived the idea of making a wooden box to contain the complete set. To think was to act and we now have a fine case in which to keep our set of slides.

A series of arithmetic problems, based on the price list of the company, where our supplies were purchased, gave us these interesting bits of information:

One piece of etched glass costs.....$0.10½
One pupil-made slide, complete, costs about.. .13¼*

A fifty-cent box of crayons would make about two hundred slides. Therefore, the cost of crayons per slide is approximately one-fourth of a cent.

One cellophane slide (to be explained later) costs $0.06¾
The complete set of slides made by the class costs 1.70
The complete set of slides made by the teacher costs 1.26
The lantern costs about..... 35.00

The class arrived at the following conclusions: "Because we appreciate the opportunity of using these expensive materials we will take good care of them." However, such supplies seem less expensive when we remember that slides can easily be cleaned, ready for use by another class.

As soon as the slide pictures were started we realized that each would need an explanation. The question arose as to whether these stories should be written from first hand knowledge alone or should information be added by reading. The search for pictures led the workers to such interesting texts that the choice of the latter plan just naturally came about. Besides the references already listed, these were available also:

Chapman, "Travels of Birds" and "Handbook of Birds of Eastern North America";
Nine books of the "New Nature Library";
Kinsey, "New Introduction to Biology";
Arnold, "The Sea—Beach at Ebb-Tide," and
Several Junior High School science books.

Careful instruction was given in the efficient use of the references. Pupils learned the value of the index in locating needed information. In the reading they looked for the points of greatest interest and importance. These were told briefly, at first, in order to see that all members understood how to make their selections, and then notes were written down, to be used later. A classroom library was organized with a card system so that in a very short time the co-

*NOTE: Since completing this unit we have learned how to reduce the cost extensively. Plain glass slides may be purchased from photographic supply houses for one dollar per hundred. Ground glass, which is as effective as etched glass, may be made by the children in the following manner: Place an old piece of window glass on a table or desk; sprinkle lightly over it a spoonful of Glassive, an abrasive for glass produced by the Teaching Aids Service of Waban, Massachusetts; add a few drops of water and, with a rotary motion, rub a plain glass slide in this mixture. In about one minute the glass should be sufficiently roughened to take the crayon. Avoid grinding both sides and grinding so much that the glass becomes opaque.

operation of the class and efficiency of the librarian relieved the teacher of all responsibility in regard to loaning books. Each pupil was looking particularly for his own references, but interest was displayed in regard to all topics under consideration. They found pleasure in reading the information and then recommending the reference to the person specializing thereon.

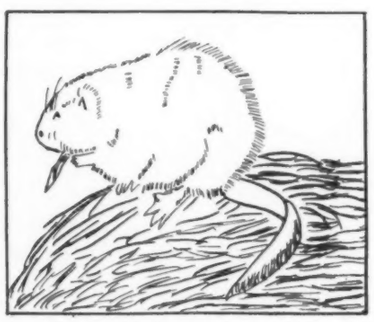
The class work was interrupted one day by a visitor who required the teacher's attention for a full half hour. The boys and girls, left to their own resources, turned to the nature work. Some traced or colored slides; others worked with references; and a few borrowed books from the shelves, going to the librarian to have them charged. There was considerable activity about the room but all was orderly and the pupils were busily and happily attending to their important bits of work. Will these youngsters continue to resort to nature study in their leisure time? Since they learn to do by doing the carry over may be effective, in a few cases at least.

The intelligent use of our classroom library led to an interest in the Public Library, where pupils requested information, used encyclopedias, took notes, and returned to class with books about their individual studies. When one girl couldn't understand the difficult, scientific reference given her at the library she spent considerable type copying it, word for word, and then brought it back to school to have the meaning made clear. Her attitude of patient persistence was encouraged and this very experience may help the difficult disciplinary problem which this child presents at times.

The reliability of texts was also emphasized in an effort to create a basis for judgment. Discussions brought out the value and necessity of going to dependable sources. Brief accounts of the life and works of such people as Mr. Frank M. Chapman, Mr. W. J. Holland, and Mr. Louis Agassiz Fuertes helped to make reference material more vivid and alive as well as acquainting the boys and girls with famous naturalists and authorities. They learned to know the books by author and title instead of size and color as here-to-fore. While observing Book Week each pupil listed, in proper bibliographical form, the references used for his special study. Interest in the work and appreciation of the opportunity of using valuable and reliable texts resulted in thoughtful and careful handling of the books.

Composition came next on the program. After extensive browsing among the nature books the children seemed ready and anxious to start their writing. A whole week was devoted to introductory paragraphs. They were discussed, written, read, improved, corrected and rewritten ready for use. During the following two weeks much time was given to completing the stories, which included life histories, additional information, and personal experiences. In response to individual help the pupils searched for more vivid expressions until they began to see for themselves many places where construction of word selection could be improved. The youngsters were very anxious to write stories that would compare favorably with the slides of which they were so proud. Because interest was so intense and the pupils were well aware of their own needs, an appreciable advance in the English work was accomplished.

Each composition, illustrated by a picture just like the slide, was included in the author's Nature Note Book and all agreed to make copies for a class collection. When it was suggested that we make a real book of them the idea appealed to everyone, and, using each student's work as a chapter, we arranged the subjects in logical sequence. There were at least fifty good suggestions for a title. After much discussion, and several days deliberation over the weighty question, the class selected "Adventures in Nature Study." Recording the author proved to be another serious problem. It would be awkward to list the twenty-one names, and the term "Adjustment Class" did not seem attractive. "Could we call our class a club?" someone asked. They organized, elected officers and selected the name, "Junior Naturalist Club." We proceeded to publish our book—not as a class, but as a group of "junior naturalists." The title page read as follows:



For the Muskrat, the student used a pencil sketch on a ground glass slide.

Adventures in Nature Study
by members of
The Junior Naturalist Club
Illustrated by the Authors
Published by
Paul Revere School Publishing Company
Revere, Massachusetts
1933

A snapshot of the club members was welcomed as a frontispiece. The book was copyrighted and in the preface the authors explained how the various chapters had been written to accompany their home-made lantern slides. Under the heading, "Acknowledgments," they expressed appreciation of slides, lantern, books and other materials as well as the help of principal and teachers. Because they

were having such an enjoyable time themselves the next page read:

"We dedicate our book to
Boys and Girls
with the hope that they may learn to
see and enjoy the wonders of
Nature"

The table of contents and list of illustrations were followed by the nature poem selected for use in the opening of club meetings.

THESE THINGS ARE FREE

In gloomy tones we need not cry,—
"How many things there are to buy!"
Here is a thought for you and me,—
"The best of things in life are free"
The air, the sunshine, and the sea,
All gladness, beauty,—these are free.
Our faithful friendships, sympathy,
The joys of living,—these are free.
The budding blossom, stalwart tree,
God's open country,—these are free.
All loving service, loyalty,
Our God's protection,—these are free.
The more we look, the more we see
How many precious things are free.
The heart will find more than the eye
Of things we do not have to buy.
Let's stop and think; let's know and feel
That things like these are truly real.
Yes, think how ever rich are we
When all the best of things are free.

—John Martin.

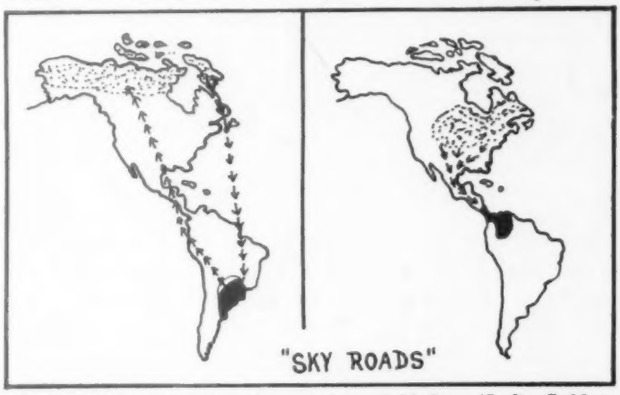
When these preliminary pages were assembled with the twenty-one chapters the book was indexed and bound. The cover, which had been designed by a member of the class was attractively finished with white lettering on a background of green. This book represents the most careful and painstaking work that some of these children have ever done and with great pride they show it to all who are interested.

The Nature study was carried into the household arts department by the girl who was learning about Sea Moss. She found recipes and was guided in the preparation of Blanc-mange, the tasty dessert in which Irish Sea Moss is used to thicken the milk. All the girls benefited from this experiment.

Geography was effectively correlated by the lad studying bird migrations. He introduced his subject by saying that he wished he might travel as the birds do and see many different countries. In Chapman's "Travels of Birds" he found maps showing the routes of certain species. Two of these were copied on his slide to illustrate Migration.

The boys studying the red-winged blackbird and sea gull aroused such an interest and appreciation of the value of birds that several conservation posters were made emphasizing the need of protecting our feathered friends.

As several of the boys explored the marsh one noon, in search of a hermit crab for the class collection, they found a wounded bird, which they bandaged and brought to school for protection and care. Since the bird was of an unfamiliar species,



Distribution and migration routes of birds. (Left, Golden Plover; right, Mourning Warbler.) Made with colored crayons on ground glass.

we observed and listed the following points, as possible identification marks:

1. General size—about the length of a sparrow but more slender;
2. Back—grayish brown;
3. Breast—buff with dark brown markings except for one plain spot on the throat;
4. Bill—long and slender;
5. Outer tail feather—half white;
6. Second tail feather—tipped with white;
7. One very long toe-nail.

Studying the "Portraits of Birds of New England" we found that our bird might be an American Pipit. By consulting the "Handbook of Birds of Eastern North America" the statement was verified. Mr. Chapman gives almost the same list of identification marks. The American Pipit is not a permanent resident here but probably was taking the fall journey from nesting grounds in Labrador to its winter home in one of our southern states. For the children this little problem was a valuable experience in making and using their own observations. After a few days of careful nursing the bird was on the wing.

(To be concluded in November)

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"Sticking to Our Job"

A. G. BALCOM

UNDER this homely but expressive caption, I feel the need of writing an article that will express the trend of the editorials that have appeared in the EDUCATIONAL SCREEN since the Department of Superintendence meeting, held in Cleveland last February.

In the March issue of the SCREEN, these statements appeared:—"Now that the University has turned its research upon the theatrical movies, put out a text-book to teach critical judgment of Hollywood's product, is now enthusiastically busy at injecting the new subject of motion picture appreciation into the crowded curricula of schools, and, finally now that the visual section of the National Education Association, for the first time in its history, has just devoted a large portion of its annual sessions to theatrical motion pictures, we incline to wonder if those concerned really know what it's all about."

Reference is made to "injecting the new subject of motion picture appreciation into the crowded curricula of schools." We teachers are in accord with the thought that the curriculum is crowded—in fact over-crowded. You note I use the words, "We teachers," for I count myself as such having been in the teaching harness half a century, lacking two years.

During this time, it seems to me, almost every conceivable subject has found a place in the course of study, far beyond the "saturation point." In spite of this, there are those still knocking at the door and pleading for another subject, which they believe, if taught in the schools, will rid society of a nauseating ill.

Now the National Council of English Teachers, through the initiative and leadership of my friend, William Lewin, formerly a teacher of English in Central High School and now of Weequahic High School, Newark, is seeking to have included in the curricula of the high schools of the country, "Motion Picture Appreciation." I question seriously whether this is a subject worthy of a place in the course of study for our schools. Literature for me has always been inspirational.

I recall that in my school days, a perusal of "The Barefoot Boy" and "To a Waterfowl" led to a study of the characters of Whittier and Bryant, and I was so much impressed with what I learned that I yearned to embody in my own character some of the qualities of these poets—the rugged simplicity of the one and the deep insight into nature of the other.

I fancy "Motion Picture Appreciation" involves seeing many pictures, choosing the best of these for critical study, and giving consideration to everything that enters into the making of a picture—including the inspirational qualities of the actors and actresses. I wonder how inspirational these actors are? Twenty-five years hence how many motion picture performers of the day will be used as models for character development in the schools of the land? Judging from the searchlight held on Hollywood productions by the churches of the country recently, I am strongly of the opinion that we teachers should "stick to our job" and leave the study of "Motion Picture Appreciation" in other hands.

The Teaching Film

By this, I mean the motion picture film that has been produced for teaching purposes. Is it a help to the teacher, and, if so, how much?

The motion picture as a visual aid has been very elusive—and still is. We expose children to it in the auditorium and classroom, and pat ourselves on the back that by so doing we have been teaching. Extravagant claims have been made for it as a teaching tool by promoters of its use. Almost all producers of entertainment films have been active in labeling their output, suitable for school use. In my opinion, the most outstanding effort made, so far, to produce educational films definitely linked with the subject matter of the curriculum, was by the Eastman Teaching Films, Inc., under the leadership of the late Dr. Thomas J. Finegan.

Dr. Finegan began his career as a teacher in a one-room schoolhouse in Schorharie County, New York; steadily rose in the ranks to the position of Assistant Commissioner of Education of his native state and finally to the position of State Commissioner of Education of Pennsylvania. During his entire career, he was always the teacher— and injected into the product of the Eastman Teaching Films, the spirit of the teacher. The lesson plan embodied in the "Guide for Teachers" that accompanies each film is the best demonstration of how to use the film as a teaching tool that has come under my observation.

In this connection, it should be stated that there are teachers in many schools not using films because of the cost involved. However, with the improvements in the 16 mm. film and its projector, it is having a wider classroom use than the 35 mm. film, at a minimum cost, so to speak. With the 16 mm. film, the teacher runs the machine, or it is operated by the older boys who have been trained to do this. The film may be stopped at any point,

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The Saint Paul Institute Takes A Step or Two Forward in Visual Education

CHESTER L. STEWART

IN 1931 under a grant from the Carnegie Corporation, the Harvard Graduate School of Education and the University Film Foundation started work on an experiment to determine the aid derived from talking motion pictures in the teaching of general science in the elementary schools.

Six one reel films were produced, three dealing with geology and three with biology. Added to these were two reels of biological material produced by E. R. P. I. A special text book, *"The Earth and Its Life,"* of eight chapters covering the material in the films was prepared by Philip J. Rulon, PhD., and Edward E. Cureton, PhD. This experiment was conducted in the spring of 1932; the procedure, tests and results are to be found in Philip J. Rulon's book, "The Sound Motion Picture in Science Teaching."

Late in the spring of 1932 the Saint Paul Institute of General and Applied Science, a part of whose activities consists of furnishing visual aids to the schools of Saint Paul, heard of this experiment and felt this material would be a worthy addition to its already active Department of Visual Education.

The text books and films were purchased, and in cooperation with the Department of Education, ten schools having a course of general science in the eighth grade were chosen as a group to try this course as an actual aid, not as an experiment.

There being eight films and a corresponding text of eight chapters, the following procedure was worked out: The books were distributed to the pupils a week before the first film showing, enabling them to read, study, and discuss chapter One and thoroughly prepare themselves for the film material. On the appointed day and hour the operator arrived at the school and reel One of the series was shown. While the operator was rewinding the film, a discussion period was conducted by the teacher or the students depending on the teacher's usual method for informal discussion. At the end of the discussion period, the film was run again, clinching facts and answering questions that were not clear to students during the discussion period.

This procedure was followed during the entire eight weeks of the course, the operator visiting two schools a day, five days a week.

During the school year 1932-33, the number of schools increased to thirty, including a few private and parochial schools, three period of ten schools in each group. The same material with the addition of cases prepared at the Institute containing specimens of rock, which was distributed to each school enabling the children actually to see and test the different forms, was used with the original Harvard material.

From another film, "Plant Growth", likewise used.

From film on "The Frog" used in the experiment.

In 1933-34, requests from the schools of the Twin Cities necessitated visiting three schools a day, and in the three terms, forty-five schools made use of this course.

The plan to be carried out this coming year will be four periods each of eight weeks; in each period fifteen schools will be arranged as a group; this means a total of 60 schools participating during 1934-35. Thus, in two years, the demand for a definite course of study using talking motion pictures has increased beyond all expectation of the original plan.

NEWS AND NOTES

CONDUCTED BY JOSEPHINE HOFFMAN

Educational Programs at Boston Theater

In cooperation with the Adult Education Council of Greater Boston, the Fine Arts Theater has undertaken the exhibition of a series of educational programs, prepared by the Council. In addition to the feature picture, the theater will show each week two subjects dealing with the sciences and social subjects, a travel film, news and cartoon. It is planned to treat geology, botany, zoology, chemistry, physics, physiology, astronomy, meteorology, education, psychology, sociology, and the fine arts. The first series, which will run approximately three weeks, will offer an introduction to geology and music.

The project is sponsored by a large group of prominent men and women of Boston. The special committee of the Council named to study the motion picture is composed of: Edward H. Dewey, chairman; Professor Mather, Father Michael Ahearn of Weston College, Mrs. Elizabeth Pigeon, Mr. Kraska, James Rollins Brewster of the Harvard Film Foundation and Dr. Abraham Krasker, director of visual education of the Quincy, Mass., public schools and instructor of visual education at Boston University School of Education.

Children's Movie Programs at Field Museum

The annual autumn series of free motion picture programs for children on Saturday mornings at the James Simpson theater of the Field Museum of Natural History began Oct. 6. The programs are sponsored by the James Nelson and Anna Louise Raymond Foundation for Public School and Children's Lectures.

The series of 29 films will cover a wide variety of subjects from wild animals to historical events, from travel pictures to industrial studies. Two showings will be given each Saturday, one at 10 a. m. and another at 11 a. m.

S.M.P.E. Fall Convention

The Fall meeting of the Society of Motion Picture Engineers will be held October 29th through November 1st at the Hotel Pennsylvania, New York City. The convention will open with Society business and reports of committees, followed by an informal get-together luncheon at which the members will be addressed by several prominent speakers, among them Mrs. Frances Taylor Patterson, Director of Photoplay Appreciation at Columbia University.

All technical sessions and film programs will be held in the *Salle Moderne*. The exhibit of newly developed motion picture apparatus will be on the Convention floor and is open to all manufacturers or distributors of equipment.

A Unique Illustrated Lecture

"In the Cellars of the World" is the apt title Mr. Russell T. Neville gives to his illustrated lecture on caves. Mr. Neville has for many years carried on exhaustive explorations of North American Caves and in the course of these explorations has made a serious of splendid underground photographs which show the appearance and nature of cave formations.

Cave photography is essentially very hazardous and technically difficult. Mr. Neville has succeeded, however, in making cave pictures which have been accorded signal honors in the largest photographic salons of the world.

He shows three reels of standard size motion picture film, or a fine collection of lantern slides in connection with his lectures. An interesting collection of specimens relating to caves is also exhibited. He has had exceptional opportunities to gather material for this showing, which includes several forms of spelean life, and a valuable collection of prehistoric woven fabrics from a Kentucky cave.

Visual Activities Abroad

We are indebted to the Motion Picture Section of the United States Department of Commerce for such news on visual progress in foreign countries, as the following:

South America. The Argentine North American Cultural Institute, at Buenos Aires, recently incorporated a cinematographic department whose purpose is to foster cultural relations between Argentina and the United States.

The denominational and private schools of Colombia have manifested great interest in the use of films for educational purposes. Although official interest has not developed appreciably, it is believed that the matter is being taken seriously and will soon result in purchase of equipment.

Of a total of 80 institutions of higher learning in Chile, 31 have installations for showing lantern slides

and 36 for showing motion pictures. The University of Chile is the only institution equipped with sound apparatus. During the past term the University offered on the first of each month a motion picture program made of educational subjects which was well attended.

China. Mr. H. R. Wei, Dean of the College of Science of the University of Nanking, has undertaken to develop a program for the effective distribution and use of industrial and educational films, sound and silent, in China. In cooperation with the City Government of Nanking he carried on a visual education program with 158 schools and the Military Academy. A number of universities and large cities are also cooperating with Mr. Wei, and it is his hope of building up a distributing center for industrial and educational films in the country.

Egypt. Although the Egyptian Ministry of Education has owned cinema equipment for some time and has used it for instructional purposes in the higher schools, more active use of this medium is planned for the future. Experiments were recently conducted among the primary pupils and it was found that very good results were obtained by the use of visual education. It is reported that scenic films of Egypt will be prepared both for teaching purposes and for use as propaganda abroad.

Rumania. One of the new provisions in the revised censorship regulations of this country states that 25 per cent of the total meterage of films exhibited by each cinema must consist of educational pictures, and that each Sunday up to 8 P. M. the cinemas must exhibit educational pictures exclusively.

Germany. German production of educational and industrial films during the period April 1, 1933 to March 31, 1934, amounted to 250 films, which were produced by 77 companies.

All boards of education in Germany have been advised by the Reich's Ministry of Education to introduce the motion picture into schools for visual education on an equal footing with other means of instruction.

"Sticking To Our Job"

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reversed or run back, and then run forward for purposes of discussion. In other words, the film, under these conditions, becomes a perfect teaching tool.

The sound film becomes another teaching tool, but for some time will be used in a very limited way in the classroom because of a more intricate mechanism and a corresponding added cost. At present, and for some time to come, it seems to me the silent film will be preferred by the teacher to the sound film. Let the teacher become the master of the tool she uses, and then she will be in a position to say how much talk or discussion there should be in order to teach the subject involved, effectively. "Let us teachers stick to our job!"

Our Visual Aids

The other members of the visual aid family that have been very helpful to the teachers and whose cost is more in keeping with their pocketbooks are: —the slide, film slide, stillfilm and the mounted picture used with or without an opaque projector.

The slide, I call the "Prince" of the family. Because of its projection area, its definition and brightness on the screen, it surpasses the other members of the family. It can be held on the screen indefinitely for observation and discussion. It is possible to get slides to illustrate every phase of the curriculum. There are many commercial concerns that have an excellent list of slides edited by well known educators. Notable among these is the Keystone View Company, whose products—stereographs and slides—have been a great help to teachers for many years. It may be said, I think, that this company has been a pioneer in promoting the use of the "Home-Made Slide." This interesting occupation is popular with both teachers and pupils and it carries out the idea enunciated by Col. Parker that "We learn to do by doing."

The film slide for the teacher who has been trained to observe under what classroom conditions it can be shown to advantage, gives better returns for your money than any other visual aid, judging from its use in the Newark schools.

The stillfilm speaks for itself. It is comparable to the slide in illumination and definition and is steadily being recognized as a great help to teachers. The improved and efficient opaque projector, of which there are a number obtainable now, makes it possible for our teachers to throw on the screen a great variety of pictures of their own choosing.

The Teacher

Let us remember when we are discussing the course of study, visual aids, books and other helps to teachers—that the teacher and her personality are the supreme factors in that process termed teaching. Most of us have forgotten the subject matter of our school days, but habits of work and principles of conduct acquired then, abide with us yet.

We remember, with gratitude, a few of our teachers, who seemed to have in their hearts a love for us. That kindly smile we can see to this day. Teaching, at its best, is largely spiritual. Knowledge may be obtained from books and other sources, but love for it and desire to obtain it, is transmitted only through human agency.

THE CHURCH FIELD

CONDUCTED BY R. F. H. JOHNSON

Changing the Emotional Potential

H. PAUL JANES

A PERSON'S character is judged by his behavior, by how he responds to the stimuli of his environment, by how he acts. There is a potential within him which is the motivating force of his behavior. It determines how he will respond to the stimuli of his environment. This emotional potential is his character.

No one knows or can know what his own emotional potential is, for it is not what he thinks be believes nor is it what he thinks he likes or dislikes. An individual is often surprised at his own behavior under stress or temptation. So far there is no subjective or objective way of studying emotional potentials except by inference from the study of the behavior of ourselves and others and descriptions of introspective phenomena.

Analysis of character or personality have been made by inference from these studies but when one wishes to affect by stimuli or to study the responses of these supposed elements of character he finds it impossible, because we can only effect the whole potential and can only observe the physical result of the response of the whole potential to any stimulus.

But the altering of the emotional potential or character is the avowed purpose of character training. Character is not like electricity. Scientists cannot study electricity except from its behavior, but they find it to be consistent. Character is not consistent and each individual is not only different from any other but behaves differently at different times. There are, however, certain stimuli which are more effective at certain times and there are general classifications of stimuli (often called experience) which are more effective at certain ages or stages of development than at others. Baily describes these in terms of pictures in his "Art in Religious Education."

Not only is the emotional potential of an individual changing but we know that the changes are determined in part by the stimuli of the environment. An individual not only responds to the stimuli of his environment but his emotional potential is altered by the experience.

There are three general methods now used in character training to alter the emotional potential, or rather to affect the behavior of the individual, and all are in the nature of controlling, adding to, or altering the stimuli of the environment. The first method is suppression. To the response to the stimuli is added punishment, or fear of punishment, which sets up in the emotional potential associations which lead the individual to avoid socially unapproved conduct or responses—that is, if the punishment or threat is properly administered. It might be said that properly administered punishment sets up in the emotional potential associatison of displeasure or dissatisfaction with certain unsocial responses or behavior.

Outlet, on the other hand, the second method used in character training, is an attempt to guide the individual to respond in certain approved ways or on certain occasions. Through this method the individual develops conditional associations of pleasure or satisfaction with socially approved conduct. This is a method not only for providing outlet for the forces demanding expression but often efforts are exerted to stimulate the individual to respond normally (naturally) at an approved time or occasion, or under approved conditions. Play grounds, hobby contests and social affairs providing opportunity for social contact under approved conditions are all applications of this second method.

There has always been a strong suspicion that character may be affected intellectually. Creeds, codes, standards of conduct, commandments and golden rules have been developed and given civil and religious authority. These guides to human conduct have been taught by good fathers and mothers to their children, by the church to the parish and by teacher to pupil for centuries. In spite of so much evidence to the contrary there persists a belief in their value, and the pulpit, the church school, the young people's movements and the church training movement in the schools are all outgrowths of belief in intellectual codes which we are trying to use to change the emotional potential.

Profession has been insisted upon and at the same time has been branded as hypocrisy unless paralleled by practice. Professing good and loving good have been differentiated between, but loving and doing good have come to be invariably associated. Knowing to do good is not as important as loving to do good, but the way in which good is taught or the conditions under which it is learned often, if not always, determine whether it is to be loved or not.

Despairing of finding an educational method that was pleasant and by means of which associations of pleasure and satisfaction could be set up with stand-

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THE FILM ESTIMATES

Being the Combined Judgments of a National Committee on Current Theatrical Films

(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)

Estimates are given for 3 groups
A—Intelligent Adult
Y—Youth (15-20 years)
C—Child (under 15 years)
Bold face type means "recommended"

Adventure Girl (Joan Lowell and Native Cast) (RKO) Supposed reproduction of Joan's own actual adventures on sea and land. Melodramatic thrills of hurricane, wrecked galleons, hidden secrets, treasure hunt, incredible escapes. The plot, Americans trick simple natives. Photography good. Joan's voice accompanies passably.
A—Hardly Y—Thrilling C—Perhaps

Age of Innocence, The (Irene Dunne, John Boles) (RKO) Splendidly produced version of Edith Wharton's poignant novel of frustrated love, against interesting background of early, conventional New York. Problem of hero marrying fiancee despite love for charming heroine is real and done with fine restraint.
A—**Very good of kind** Y—Too mature C—No

Belle of the Nineties (Mae West, Roger Pryor) (Paramount) Perhaps somewhat less ribald than former films, but strutting, hip-swinging heroine, again as glittering night-club queen, still achieves ample brazen suggestiveness in song, speech and manner, with vulgar sex glorification sole aim of whole.
A—Depends on taste. Y—By no means C—No

Blind Date (Ann Sothern, Neil Hamilton) (Columbia) Heroine from humble family goes through some sordid experiences and finally solves problem of life by discarding poor but devoted and industrious suitor for a wealthy, idle and unprincipled one. Repellent scenes and badly distorted ethics.
A—Mediocre Y—Unwholesome C—No

Chained (Joan Crawford, Clark Gable, Otto Kruger) (MGM) Elaborately "virtuous" and rather bizarre heroine kept busy with "great love" for two men. Leaves quality adorer for long love-chase with grinning Lothario. Then marries former and grieves till he gives her back. Sex-interest cleverly made censor-proof.
A—Depends on taste. Y—Pernicious C—No

Channel Crossing (Matheson Lang) (Gaumont-British) Interesting and realistic British melodrama with Channel boat providing effective background for suspenseful story. Powerful financier fleeing ruin and scandal attempts to save himself by getting rid of man who knows his secret. Excellently acted.
A—**Very good of kind** Y—Exciting
C—Too exciting

Crime without Passion (Claude Rains, Margo) (Paramount) Tense, grim, absorbing and depressing psychological study of clever, unprincipled, half-mad lawyer, calculating and cruel in affairs with women, finally destroyed by his own cunning. Brilliant portrayal by Rains as the smirking, confident hero-villain.
A—Depends on taste Y—Unwholesome C—No

Death on the Diamond (Robert Young, Madge Evans) (MGM) Thrilling, puzzling, amazing murder-mystery involving racketeers, gamblers, and a winning St. Louis National League ball club. Dubious implications about baseball. Lots of hilarious fun in wranglings, in baseball jargon, between players, umpire, detective and newspaper reporter.
A—Good of kind Y—**Amusing** C—Doubtful

Dragon Murder Case, The (Warren William) (First Nat'l) Faithful to the original Van Dine mystery story in plot—unusual murder committed in swimming-pool—but less effective. Lacks the character interest, dramatic atmosphere and suspense of the book. William unsatisfactory as Philo Vance, the brilliant detective.
A—Fair of kind Y—Depends on taste
C—Better not

End of the World, The (Foreign Cast) (Harold Auten) Fantastic, ponderous thriller, with weird camera effects and noise pandemonium, about lurid destruction of earth by huge comet. Shows human panic at astronomical melodrama, till comet finally misses earth for happy ending. French dialog, English titles. Catastrophic amusement, so to speak.
A—Depends on taste Y—No C—No

Fountain, The (Ann Harding, Brian Aherne, Paul Lukas) (RKO) Strong, intelligent problem play, laid in neutral Holland during Great War, finely acted by notable cast. Heroine's spiritual love for her fine German husband and her romantic love for English lover make the intensely interesting but hardly amusing dramatic conflict.
A—**Fine of kind** Y—Not for them C—No

Friends of Mr. Sweeney (Charles Ruggles) (Warner) Hectic mixture of farce and melodrama, saved from mediocrity by Ruggles' deft comedy. Timid, brow-beaten editorial writer, ex-football star, re-asserts himself and becomes involved in exciting, unpleasant underworld intrigue, from which he emerges a hero.
A—Hardly Y—Better not C—No

Girl from Missouri, The (Jean Harlow, Franchot Tone) (MGM) Painfully cheap heroine, with vulgarian ideals and sex vocabulary, climbs from small town brothel to Broadway stardom, brazenly crashing lavish offices and drawing-rooms to get at the rich, and finally marries millionaire's son. Tawdry, vulgar, absurdly false.
A—Trash Y—Pernicious C—No

Girl in Danger (Ralph Bellamy, Shirley Grey) (Columbia) Preposterous crook melodrama containing a couple of killings, much intrigue and a hot chase over the theft of an emerald. Adventurous heroine gets entangled with racketeers and a jewel thief but is rescued from gang by police-inspector hero.
A—Worthless Y—Stupid C—No

Green Eyes (Shirley Grey, Charles Starrett) (Chesterfield) A novelist helps detectives solve murder of heroine's grandfather and finds material for murder-mystery story in the process. More murders occur for good measure and the usual comedy and romance are added to the mixture.
A—Mediocre Y—Hardly C—No

Harold Teen (Hal LeRoy, Rochelle Hudson) (Warner) Innocuous comedy based on newspaper comic strip characters and concerned with vapid high-school hero's off-again-on-again romance with schoolmate. Simple, elementary stuff, but depiction of adolescents as natural and unsophisticated is welcome for a change.
A—Hardly Y—Fairly good C—**Good**

Hide-Out (Robert Montgomery, Maureen O'Sullivan) (MGM) Sentimental, wholesome comedy, played with naturalness and real human appeal, about city racketeer who escapes police and finds refuge, wounded, with rural family. Simple farm life and the genuinely charming daughter regenerate the slicker in fairly convincing manner.
A—**Pleasant** Y—**Amusing** C—Fair

I Have Lived (Anita Page, Allan Dinehart) (Chesterfield) Another sex hash about a heroine of checkered past, emerging from a bagnio, suffering at the hands of men, becoming stage star, enduring browbeating from her manager but finally marrying him. Crass, crude and clumsy attempt to make frailty "noble".
A—Trash Y—Unwholesome C—No

Judge Priest (Will Rogers, Anita Louise, Tom Brown) (Fox) Rogers fine as tolerant, kindly, carefree Circuit Court judge in sleepy southern town. Some exaggerated situations, but mostly wholesome, human charm in characters and picturesque settings, appealing romance, and with climax both dramatic and hilarious.
A—**Very good** Y—**Very good**
C—**Good if it interests**

Ladies Should Listen (Cary Grant, Frances Drake) (Paramount) Lively but hardly intelligent farce, with sexified dialog, about a philandering hero whose apartment in Paris is rendez-vous for various females busy chasing him. Artificial and cheap attempt at sophisticated pictures that will "get by" the censors.
A—Mediocre Y—Unwholesome C—No

Last Gentleman, The (George Arliss, Edna May Oliver) (U.A.) Arliss in choice role as crotchety, domineering old aristocrat who rules family destinies with iron will even after death. Rich, sympathetic, character comedy with fine supporting cast around picturesque old patriarch. Delightful dialog throughout.
A—**Excellent** Y—**Excellent** C—Very mature

Loves of Ariane (Elizabeth Bergner, Percy Marmont) (Foreign) Incredibly poor British production, inferior in direction, photography, sound, with insipid semi-intelligible dialog. Silly, distasteful plot about innocent young girl student in Paris, becoming mistress of old philanderer and pretending scarlet past to hold him.
A—Stupid Y—By no means C—No

Name the Woman (Richard Cromwell, Arline Judge) (Columbia) Cub reporter blunders upon solution of murder mystery and thereby affects local politics to extent of electing the right mayor! A wi'd auto-chase after the villain and the usual comedy stuff complete this rather incoherent mixture.
A—Feeble Y—Not the best C—No

Richest Girl in the World (Miriam Hopkins, Joel McCrea) (RKO) Light, lively romantic comedy drama of "poor little rich girl" who wants to be loved for herself alone, but has to change places with her secretary before finding "true love." Wholesome enough theme, marred by drinking scenes and sophisticated situations.
A—Rather amusing Y—Better not C—No

Romance in the Rain (Roger Pryor, Heather Angel) (Universal) Trivial stuff, mildly amusing — most of laughs provided by Victor Moore's fine comedy—satirizing national contests and high-pressure publicity methods. Obvious plot with several musical sequences and elaborate stage-scene as features.
A—Hardly Y—Probably amusing
C—Doubtful interest

Servants' Entrance (Janet Gaynor, Lew Ayres) (Fox) Light, whimsical comedy of the type expected from Janet Gaynor, with unusually good cast. Pampered rich girl seeks human reality and finds her true romance in world of workers. Thoroughly wholesome, amusing, and gayly unworried about probabilities.
A—Good of kind Y—**Entertaining** C—**Good**

Straight Is the Way (Franchot Tone, Karen Morley, May Robson) (MGM) Jail-bird hero finishes term and promises devoted mother and fiancee to go straight. But gets tangled again with old gang, former sweetie, and police, until hair-splitting justice saves day. Weak-willed hero in rather depressing atmosphere. Audience sympathy slight.
A—Hardly Y—Perhaps C—Better not

There's Always Tomorrow (Frank Morgan, Binnie Barnes) (Universal) Well-acted and human little domestic drama. Father, neglected by his wife and children, turns to charming former secretary for companionship, which is broken up when children realize situation. Trite and mature theme but handled with dignity.
A—Fair Y—Mature C—No

Witching Hour, The (Rich. Halliday, Judith Allen) (Paramount) Well-known stage play of an earlier day ably done, fine cast including Sir Guy Standing as the aged, retired lawyer who defends and deftly wins acquittal for boy who involuntarily commits murder while in hypnotic trance. Possibly somewhat dated as to theme.
A—Interesting Y—Mature C—No

World Moves On, The (Franchot Tone) (Fox) Very serious picture about strength and weakness in great international family over a century, ably acted and directed, with notably striking war scenes. But it contains and attempts too much, hence is often ponderous, confused, and even tiresome.
A—Heavy Y—Heavy C—No

You Belong to Me (H. Mack, Lee Tracy, David Holt) (Paramount) Sentimental stage story of breezy, ne'er-do-well actor-hero who is pal to half-orphan boy whose mother marries stage cad. Wranglings. Boy to school, mother dies, cad goes. Hero marries old stage flame and they adopt boy. David Holt exceptionally good as the boy.
A—Perhaps Y—Perhaps C—Doubtful

DEPARTMENT OF VISUAL INSTRUCTION NOTES

CONDUCTED BY ELLSWORTH C. DENT, SECRETARY

Summer Meeting of the Department of Visual Instruction, N.E.A.

THE SUMMER meeting of the Department of Visual Instruction of the National Education Association, which was held in the Auditorium of the Interior Building, Washington, D. C., on July 2 and 3, 1934, was another in the long chain of successful and helpful meetings conducted by that organization. The beautiful Auditorium, with its convenient facilities for projection and demonstration work, its central location, and ample seating capacity for the hundreds who attended the meetings, was ideally suited for the work of the conference.

The first session was held Monday afternoon, July 2. The theme for the afternoon was, "Visual Instruction in the Modern School." Everyone present was tremendously impressed with the thoroughness with which the speakers dealt with the practical aspects of everyday classroom problems and materials.

With twenty pupils from all parts of the city of Washington, D. C., Miss Grace Courtney, Pittsburgh, Pennsylvania, gave a demonstration of fifth grade geography teaching that stands unexcelled. One outstanding feature of the lesson, which included a preview, study-reading from study guides, mounted pictures, lantern slides, motion pictures, and an oral and a written test, was the fact that Miss Courtney manipulated all the apparatus and materials herself. An outstanding illustration of a master classroom teacher at work.

Mr. John Orth, Preparator, American Museum of Natural History, New York City, explained and demonstrated the technics for making miniature habitat groups in science and geography with such thoroughness and simplicity that many persons will no doubt build up such materials for their own classrooms, museums and departments.

Mr. W. T. R. Price, Scarborough Schools, Scarborough, New York, reviewed the field of lantern slides and showed specimens of pupil-made lantern slides in color for various school subjects. Mr. Price pointed out the advantages and disadvantages of the various kinds of pupil-made slides, together with the place of colored slides in teaching and the educational objectives of slide-making by the pupils.

Mr. Wilber Emmert, Director of Visual Instruction, State Teachers College, Indiana, Pennsylvania, presented the technics and standards for making posters and for the construction of booklets. The discussion, illustrated with specimens of pupils' work for various grades, showed that both the poster and the booklet can find a place in practically every school subject and in nearly every project undertaken. The excellent specimens exhibited showed that the sets of standards developed and compiled by Mr. Emmert are fundamental and can prove of great value to the teachers and pupils. Copies of the standards were distributed to those present.

The integration of the visual-sensory aids in classroom procedure was illustrated by Miss Lillian Hethershaw, Drake University, Des Moines, Iowa, who described the science work done in the lower grades in the School of Education under her supervision. Charts, study-guides, mounted pictures, specimen cases, objectives charts, and checklists were presented to show just what the pupils had accomplished. It all looked so interesting and so easy that many teachers present resolved to attempt such work during the current school term.

The second session was the dinner conference held at 6:30 p. m., in the Banquet Room of the All States Hotel. The banquet was well attended and those present felt well repaid by hearing the report of the research study on the relation of motion pictures to standards of morality as presented by Mr. Robert P. Wray, State College, Pennsylvania. Only the high lights of the study were reported as the final draft of the study was not ready for publication. Dr. John A. Hollinger, Pittsburgh, Pennsylvania, conducted an informal discussion period in which a number of persons presented for discussion certain problems which were confronting them and which were common to the experiences of many present.

The third session was the luncheon meeting held July 3, 12:15 p. m., in the Banquet Room of the All States Hotel. Dr. C. F. Hoban, Harrisburg, Pennsylvania, presented, in his forceful manner, a summary of the report of the International Cinematographic Congress held in Rome, Italy, last spring. Dr. Hoban was one of the delegates appointed by the United States Government to attend the conference. A full report of the conference proceedings will be published soon. All visual instruction workers should study the printed report and thus secure an international viewpoint of this problem.

The final session was held in the Auditorium of the Interior Building, Tuesday afternoon, July 3,

at 2:00 p. m., with the theme, "Current Problems in Visual Instruction." Dr. C. M. Koon, Senior Specialist in Radio and Education, U. S. Office of Education, Washington, D. C., described the work done by his department and some of the plans now under way for the solution of other problems. We can look forward to some very helpful things from the U. S. Office of Education.

Miss Rita Hochheimer, New York City Public Schools, explained her system of dealing with the sources and evaluation of school films. The results of research studies were presented to show the value of the system. Anyone who is confronted with the problems discussed by Miss Hochheimer has in her report a most satisfactory solution of the problem. Miss Hilda Marie Diller, Department of Educational Research, Washington, D. C., likewise dealt with the problem of motion pictures in classroom instruction. The results of the city-wide research study again established the fact that here are certain values inherent in motion pictures for instruction, and also that certain things can be taught better by other aids than the motion picures. It is too bad that all visual instruction workers did not hear these two reports.

The final speaker of the conference was Mr. Ellsworth C. Dent, Secretary-Treasurer of the Department of Visual Instruction, and connected with the National Parks Service, Washington, D. C. For his assigned topic he described the service of visual aids to the C. C. C. Camps, and outlined some plans for the future work in that field. At the present the service consists primarily of education and entertainment through the use of sound motion pictures. The Service is launching an ambitious program of production of sound motion pictures for use in the Camps. In due time these films may be made available to others, perhaps to schools and community service organizations. At the conclusion of his set address, Mr. Dent presented the reports of the Secretary and the Treasurer. These were approved and accepted by the organization.

The concluding action of the Department was the election of officers for the year 1935-1936. The officers are:

President—Mr. Wilber Emmert, Director of Visual Instruction, State Teachers College, Indiana, Pennsylvania.

1*st Vice President*—Mrs. Grace Fisher Ramsey, Associate Curator of the American Museum of Natural History, New York City, New York.

2*nd Vice President*—Mr. Rupert Peters, Director of Visual Instruction, Public Schools, Kansas City, Mo.

Secretary-Treasurer—Mr. Ellsworth C. Dent, 1201 Sixteenth Street, N. W., Washington, D. C.

Members of Executive Committee—Cline M. Koon, Office of Education, Washington, D. C.; Robert Collier, Jr., South High School, Denver, Colo.; Mrs. Grace Fisher Ramsey, American Museum of Natural History, New York City, N. Y.; John A. Hollinger, Pittsburgh Schools, Pittsburgh, Pa.; Daniel C. Knowlton, New York University, New York City, N. Y.; William H. Dudley, 736 South Wabash, Chicago, Illinois.

The Department will hold two meetings during the year 1934-1935. The next meeting will be held concurrently with the Department of Superintendents, February 26 and 27, 1935, at Atlantic City. The summer meeting will convene at Denver, Colorado, in July, 1935. Plans are now well under way for the two meetings and before long the program will be published.

WILBER EMMERT.

Visual Instruction Luncheon at Iowa Teachers Association Meeting

Those interested in visual instruction and the Visual Instruction Section of the N.E.A. will gather together at a luncheon to be held at 12:15 P. M., Friday, November 2, at the Y. W. C. A. in Des Moines. A short talk will be given following the luncheon, by some important figure in the field of visual instruction.

Further details concerning the luncheon will be available at the University of Iowa and Iowa State College exhibits in the Shrine Temple.

Indiana Visual Instruction Section Meeting

The Visual Instruction Section of the Indiana State Teachers' Association, meeting at Indianapolis October 18th, was addressed by Mr. W. M. Gregory, Director of the Cleveland Educational Museum. Mr. Gregory's topic was "Visual Aids in Modern Learning."

The exhibits of visual equipment and demonstrations of educational sound motion pictures attracted considerable attention.

Officers of the Indiana Visual Section are: *President*—F. L. Lemler, Bloomington; *Vice-President*—G. W. Youngblood, Peru; *Secretary-Treasurer*—Carrie B. Francis, Indianapolis.

Films Not Injurious to Eyes

At the summer meeting of the American Optometric Association at Toronto, Dr. Henry Aronsfeld, of Houston, told the 800 delegates that films are not harmful for normal eyes. He declared, "If movies hurt the eyes, it is the fault of the eyes, and not the movies. The rapid change of depth and perspective in pictures has no effect on normally developed eyes."

FILM PRODUCTION ACTIVITIES

The aim of this new department is to keep the educational field intimately acquainted with the increasing number of film productions especially suitable for use in the school and church field.

Harvard Acquires Film Library

The Harvard Film Service was established in the spring of 1934 to take over the film library and certain activities previously carried on by the University Film Foundation. The Film Foundation was an independent educational institution which was founded in 1928, and operated in connection with Harvard University.

The Film Service occupies the basement of the north wing of the Biological Laboratories. Besides office space and storage rooms, there is an editorial room fully equipped to edit sound and silent films, as well as a small projection room for previewing. The production equipment is varied and complete for making silent films. The Service maintains a laboratory for developing films and is equipped for making 35 mm. contact and 16 mm. reduction prints. The Film Library is maintained by the Service, and is made up of over a thousand reels on a wide variety of subjects, either belonging to the various Departments, or as films of educational value on loan, but always available for University use. The Film Service will rent and sell copies of its own films. It will also sell prints on order from certain of the negatives stored in its vaults and so listed in its catalogue.

World's Fair Movies

In answer to inquiries from many movie makers relative to 16 mm. movies of the 1934 Chicago World's Fair, the Eastman Kodak Company has obtained several interesting reels produced by Kaufmann and Fabry, official Fair photographers. The titles are: *World's Fair* (on a 100-foot or 400-foot reel), *The World's Fair*, 1934, *from the Air, Villages of the World's Fair, Wings of a Century, The World's Fair at Night,* and *The Black Forest.*

New Distribution Service

Dynamic Pictures of New York City, a newly formed company distributing sound and silent films, is now handling the following educational motion pictures: *The Nation's Market Place, Mechanics of the Nation's Market Place, Rollin' Down to Rio,* and *Under the Southern Cross.* These films were formerly handled by Jam Handy Picture Service. All are silent subjects, available in both 16 mm. and 35 mm. *The Nation's Market Place* may also be obtained in 35 mm. sound.

Instructive Baseball Subject

Chicago Film Laboratory, co-operating with Lew Fonseca of the American League of Professional Baseball Clubs, have just completed a four-reel educational film (silent) on the game of baseball. The film takes the audience behind the scenes in the major league and the cast is made up of big league stars. Each position on the team is shown in detail with instructions on how to play that position correctly. Other activities in the ball park and on the playing field are also shown. The film is entertaining as well as instructive.

Schools and other educational institutions interested in this film can write to Lew Fonseca, American League of Professional Baseball Clubs, 312 South Michigan Avenue, Chicago, for details.

Industrial Pictures for Selling Programs

The Tale of a Sale, a two-reel sales film in sound just completed for Pillsbury Flour Mills Company by Ray-Bell Films, Inc., of St. Paul, will be shown first to branch houses of the flour company. After these showings the production will be presented to grocers throughout the territory Pillsbury covers. Actual sound shots from the Pillsbury two radio programs "Today's Children" and "Cooking Close-ups" are contained in the film while the locale of the story takes place within a grocery store, with side trips to the Pillsbury Home Kitchen and products control department.

Deere & Company also announce through Ray-Bell Films, Inc., the early release of a six-reel sound film now being produced under the tentative working title of *Partners,* showing the John Deere tractor in actual field operation. This story of power farming will have for its locale the Iowa State Fair and a charming farm home nearby has been selected for the location shots.

◆ ◆ ◆

Sound Pictures, Inc., Cleveland, recently completed a series of six sound films for the Packard Motor Car Company, Detroit. These films formed the basis for a program designed to train Packard Service men in proper merchandising methods.

This same firm has also just completed the fourth and fifth of a series of silent slidefilms for the Firestone Tire & Rubber Company, designed to train managers and attendance of gasoline stations thruout the country in the merchandising of the various Firestone products and services which they offer.

AMONG THE MAGAZINES AND BOOKS

CONDUCTED BY MARION F. LANPHIER

School Executives Magazine (September, '34) "The Future of Visual Instruction," by Leon H. Westfall, Teachers College, Columbia University.

A recent survey of the annual reports from state and city directors of visual education shows that visual aids are being used in schools more and more. In the fall of 1933, the American Museum of Natural History, New York City had to refuse more than 50% of their applications. Dr. Rulon of Harvard University studied the use of sound pictures in science teaching and found that "when properly produced and wisely used, the motion picture possesses distinct pedagogical values over and above traditional teaching methods on which the same amounts of time and energy are expended." Partial failure has resulted from poor quality of pictures and poor integration of their showing with the course of study. Dr. Stoddard, Superintendent of Schools in Providence, R. I., has proved that a richer program and greater progress may be maintained with larger numbers using sound films. The author's experiment shows that longer captions result in less understanding. Oral explanations, either by the teacher or reproduced by sound projection, in comparison with captions on the film, were: slightly better for high ability pupils; superior for average ability pupils; decidedly superior for low ability pupils.

"There is a need for improvement of plans for handling the physical equipment, including such items as installation and use of the projectors, scheduling and distributing films, and the like. Also, film showings should fit smoothly into the day's schedule."

Industrial Arts and Vocational Education (September, '34) "Visual Aids in Safety Education," by Arnold W. Reitze. (Address at 1933 Annual Greater New York Safety Conference.)

A clear case is made for the difficulties in demonstrating the necessity for safety precautions with machines. Noise of the machine while running, since danger cannot be well demonstrated with static machines; interest of observers in the machine itself, inhibiting stress on the dangers; and the inability to see the safety devices, are among the conditions that make a motion picture of the operation usually preferable to direct study of the machinery. Industrialists have been alert in recognizing these advantages of projection for safety education and have adopted the motion picture method very extensively.

The American School Board Journal (September, '34) "Visual Education or Mere Advertising?" by B. A. Aughinbaugh, Director of Visual Education, State Department of Education, Columbus, Ohio.

The State of Ohio has previously taken a stand adverse to the use in public schools of free films which are put out by commercial concerns for advertising. They declare that such material may seem harmless to school authorities but there is a selfish motive behind their circulation. They must bring desirable results to the advertiser, otherwise such an expense would have doubtless been depleted from the budget. "We have no right to allow any concern to take advantage of children's assembling together to instil into their minds prejudices favoring particular products," states Mr. B. O. Skinner, State Director of Education.

Another point brought out by the author is the decided disadvantage resulting to legitimate educational film producers from free film patronage. There are some educational organizations who excuse their distribution of free material by saying that without it, poor schools could not afford to show motion pictures, or, that such practice will incite schools to purchase equipment which may later be put to legitimate use. To this Mr. Aughinbaugh replies: "As a matter of fact such practice has been going on for years with visual instruction no nearer its goal because educational companies have been constantly faced with unfair competition. If this movement is ever to amount to anything, it must

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The Nation's Schools (August, '34) "Meeting an Emergency with Motion Pictures," by Ellsworth C. Dent.

The motion picture is serving nearly one-third of a million men in CCC camps. Young men in groups of 200 or less are assigned to projects in work so "diversified as to give the greatest opportunities for self-development." Something is also needed to serve as an instructional medium for the entire camp. The motion picture has been selected as that tool. The limitation of the field of the educational film to less than a thousand acceptable reels is one of the chief handicaps. It is probable that those with limited educational advantages get more from sound pictures than from the silent ones. Different groups have special interests, but "all interests . . . become more nearly common at the showings of the motion pictures."

School and Society (August 4, '34) "Educational Events: Educational Sound Films in Great Britain." The British Film Institute presented to the Academy Cinema seven educational films on the life-history of the thistle, the growth and irritability of roots, the physiology of breathing, wheatlands of East Anglia, and making a pork pie. It was thought that the latter would be better as a demonstration. The value of photomicrography in types of motion, too slow for normal vision, was made evident.

Journal of the American Association of University Women (June, '34) "Children at the Movies," by Harold E. Jones.

The writer reviews the motion picture habits of children as determined by a social investigation he helped to conduct. Practically identical results were obtained from this study as those reported by Mrs. Mitchell of Chicago. They found that "children in general attend movies with considerable frequency and regularity . . . that while at the movies they are in a highly assimilative state of mind." As examples of the effect of specific films on social attitudes, Mr. Jones cites cases from the studies of Professor Thurstone and Dr. Dale.

Book Review

AIDS TO TEACHING IN THE ELEMENTARY SCHOOL—The National Elementary Principal, Thirteenth Yearbook, June 1934.

The Department of Elementary School Principals of the National Education Association issues each year a significant volume on some particular aspect of elementary education. In this Thirteenth Yearbook, which again emphasizes improvement of instruction, the problem of visual education is fully presented in eleven chapters entitled: Aids in Modern Education; Organization for the Use of Aids; Pictorial and Graphic Aids; Object Materials; Excursions and Field Trips; Slides, Still Films, and Opaque Projection; Silent and Sound Motion Pictures; Duplicating Machines and Typewriters; Radio and Sound Equipment; Summary of Research; and Sources of Aids.

Throughout the book there are excellent descriptions of practices in the provision and use of aids to teaching. It is to be regretted that space forbids anything but a brief summary of some of the fifty-three authors' valuable contributions. Discussions by Frank N. Freeman, Frank Cody, and Dudley Grant Hays emphasize the value of visual aids in enriching the experiences of children and simplifying the learning process. A group of studies shows the devices which principals report are used most frequently and effectively in classrooms. Floyd G. Hoek and Ella Gross deal with some of the problems facing the principal regarding the operation of visual equipment and distribution of aids. W. M. Gregory and W. W. Whittinghill summarize the services of their visual education departments.

Directions are given by two writers for the mounting and filing of flat pictures. One article outlines a picture technique in the teaching of geography. Two others describe in detail how to teach pupils to make and use maps. In the chapter on "Object Materials," Laurence Vail Coleman points out the affinity existing between museums and schools. For schools wishing to prepare their own museum exhibits, suggestions are offered by Grace Fisher Ramsey and others. The great possibilities of the field trip have not been overlooked. Seven articles are devoted to this topic, telling how to prepare and carry out excursions, and summarizing the types of school journeys utilized and the evaluations of such trips.

The types and uses of lantern slide projectors are reviewed by W. F. Barr and Gardner L. Hart. The articles on teacher-made and pupil-made slides, by W. A. Bonwell and W. T. R. Price, are of considerable practical value. The advantages of the opaque projector are presented in another article in this chapter. Many outstanding names in the visual education field appear in the section devoted to motion pictures. B. A. Aughinbaugh considers the film as a basic tool in teaching. Edgar Dale sets up criteria to be used in the acquisition of educational films. John A. Hollinger describes the effective use of films in the classroom. V. C. Arnspiger summarizes the advantages and uses of the sound film in the elementary school. The question of radio instruction is discussed by C. M. Koon and others.

Finally, the Yearbook Committee has compiled in brief and effective form the nature and results of a number of well-known experimental studies, which show the advantages and limitations of each type of visual and auditory aid. This chapter and the one on Sources of Teaching Aids should offer very definite assistance to teachers. The entire volume is a notable contribution to the literature of visual instruction and certain to be welcomed and appreciated by the whole visual field.

The Church Field

(*Concluded from page 212*)

ards of righteousness as they were learned, promoters of righteous codes contrived ingenious systems of punishment which they promised on the best of authority would result from failure to comply with the code they favored. And in order to make the understanding of the code and its accompanying punishment easily understood they often stated the standards negatively. This also had the practical advantage of clearing the atmosphere by limiting the things one could not do to certain prescribed and easily identified acts. Our whole system of civil law is built and enforced upon this principle. By thus setting up associations of displeasure and dissatisfaction with unapproved acts it was hoped that through practicing what was not disapproved one would learn to love it. But men are both simple and ingenious. Simple in that it is hard for them to take their minds off of what is forbidden and ingenious in finding loop holes through prohibitions.

In more recent years many intelligent efforts have been made to find an educational method by which ethical codes could be learned and come to be loved in the same process. One of the most favored methods is often called the discussion method in which a leader attempts to lead a group to conclusions about or interpretations of their own experiences which substantiate an article of the approved code.

But any method involving the use of words, while efficient and economical, is likely to be wearisome if not painful to the learner and the truisms thus learned are not (as in the case of secular knowledge) easily turned to profit and therefore are easily questioned on the basis of expediency.

It was not until recently that pleasing pictures and sounds could be projected in such a way as to be used as stimuli of an experience. Now it is possible by associating pleasant pictures and sounds arranged in dramatic sequence with any standard of living to stimulate observable thrills of pleasure and satisfaction and thus cause feelings of pleasure to be associated with intellectual standards—that is, cause learners to like them.

Since associations are established by the process of repetition of emotionalizing experiences it appears that it will be necessary only to repeat, reemphasize and restate a principle enough times and in enough variety of ways to establish a motivating association of pleasure and satisfaction with it and thus alter the emotional potential. We are now testing this method in a number of public schools in localities from which a large number of juvenile delinquents come. We are anxious to have others experiment with it in hopes that we will ultimately find a method of teaching ethics which will not drive children away from rather than toward the practice of socially approved conduct.

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SCHOOL DEPARTMENT

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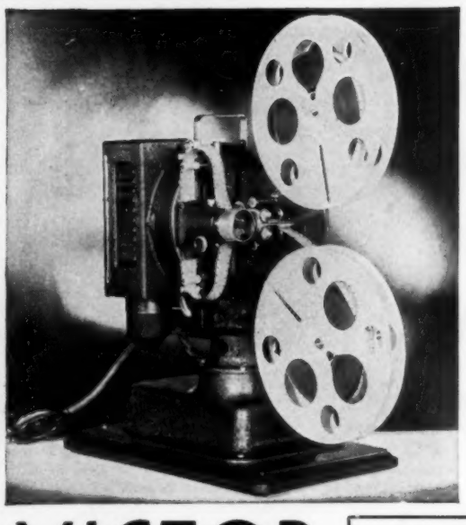
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

A Five-Day Visual Instruction Program

THE 13TH Annual Women's Exposition of Arts and Industries was held in the Hotel Astor on October 1 to 6 in New York City. This exhibition which has become one of the major events of the fall season in New York City consists of exhibits of a general nature and many special exhibits, such as the amateur hobby exhibition and the visual instruction display. With the co-operation of the New York City's Superintendent of Schools, Dr. Harold G. Campbell, and the Associate Superintendent, Dr. John S. Roberts, the Assistant Director of the Bureau of Visual Instruction, Miss Rita Hochheimer, organized a visual instruction program for the exposition. Actual classroom lessons were given daily from 2 to 9:45 P. M. A combination radio-visual lesson was given each day from 4 to 5 P. M. by Miss Dorothy Gordon.

This demonstration on the part of the public schools of New York is a new departure in publicizing the work of visual instruction and is worthy of attention throughout the country. We are happy to reproduce in the School Department the complete program as organized by Miss Hochheimer. (Each paragraph below represents a period of from thirty minutes to one hour.)



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Monday

Lesson. *Subject*: Moths and Butterflies. *Teacher*: Miss Jennie Equale, P.S. 150, Queens. *Visual Aids*: Stillfilms, Film, and Specimens. (20 children).

Lecture. *Subject*: Visual Instruction Safety Education. *Speaker*: Dr. Herbert J. Stack, Director of Safety Education, Nat'l. Safety Council. *Visual Aids*: Film, Lantern Slides, Posters.

Lecture. *Subject*: Visual Instruction Activities of the American Museum of Nat'l. History. *Speaker*: Mrs. Grace Fisher Ramsey. *Visual Aids*: Preparing Specimens.

Lesson. *Subject*: British Isles. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilms.

Film showing. *Subject*: Columbus. *Operator*: Mr. Devereaux.

Film showing. *Subject*: The Old South, The New South, America's Granary. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Visual Aids in Guidance for High Schools. *Speakers*: Mrs. Betty Hawley, Mr. Charles Smith. *Visual Aids*.

Tuesday

Lesson. *Subject*: Cotton. *Teacher*: Mrs. Pauline Bashkowitz, P.S. 202, Brooklyn. *Visual Aids*: Film, Lantern Slides, Maps and Specimens. (20 Children.)

Assembly Progrem. *Subject*: Gardens of the World. *Teacher*: Miss Edna A. Waite, Principal, P.S. 102, Queens. *Visual Aids*: Lantern Slides, Dancing in Costume. (82 Children.)

Lecture. *Subject*: Remedial Reading through Lantern Slides. *Speaker*: Myron R. Goldin, Principal, P.S. 187, Brooklyn. *Visual Aids*: Lantern Slides.

Lesson. *Subject*: Scandinavia. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilms.

Film Showing. *Subject*: Jamestown. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Food and Growth, Pinocchio. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Visual Instruction Centred School. *Speaker*: F. Dean McClusky. *Visual Aids*: Lantern Slides.

(*Concluded on page 222*)

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Wednesday

Lesson. *Subject*: Interdependence (Vocational Guidance). *Teacher*: Mrs. E. L. Berg, Ass't. Principal, P.S. 91, Manhattan. *Visual Aids*: Film.

Lecture. *Subject*: Visual Aids in the Summer Play Schools. *Speaker*: Dr. John J. Loftus, District Superintendent. *Visual Aids*: Projects and Lantern Slides.

Lecture presentation. *Subject*: Visual Aids in the Brooklyn Children's Museum. *Speaker*: Miss Anna B. Gallup. *Visual Aids*: Specimens and Lantern Slides.

Lesson. *Subject*: Holland and France. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film, Stillfilm, Map and Dolls.

Film showing. *Subject*: Pilgrims. *Operator*: Mr. Devereaux.

Film showing. *Subject*: How Life Begins. *Operator*: Mr. Devereaux.

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Lecture. *Subject*: West Side Better Films. *Speaker*: Prof. Frederic M. Thrasher. *Visual Aids*: Films.

Thursday

Lesson. *Subject*: Teeth. *Teacher*: Mrs. Edna Musnik, P.S. 150, Queens. *Visual Aids*: Film. (20 Children.)

Assembly Exercise. *Subject*: Care of the Teeth. *Speaker*: Miss Evelyn C. Schmidt. *Visual Aids*: Film.

Lecture. *Subject*: New York Principals' Assn. and Visual Instruction. *Speaker*: Miss Dorothy Bildersee, Principal P.S. 80, Manhattan, and Miss Ella Gross, Principal P.S. 248, Brooklyn. *Visual Aids*: Lantern Slides on Health.

Lesson. *Subject*: Italy and Spain. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilm.

Film showing. *Subject*: French and Indian War. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Canadian Govt. Films. *Operator*: Mr. Devereaux.

Lecture. *Subject*: Introduction to the Museum of the City N. Y. *Speaker*: Mr. Frank A. Rexford, Director of Education. *Visual Aids*: Lantern Slides and Exhibits.

Friday

Lesson. *Subject*: Columbus. *Teacher*: Miss Anita B. Trott, P.S. 98, Bronx. *Visual Aids*: Stereographs. (40 Children.)

Lecture. *Subject*: Nature Study in School Gardens. *Speaker*: Mr. Van Evrie Kilpatrick. *Visual Aids*: Lantern Slides.

Lesson. *Subject*: Science. *Teacher*: Miss Veronica M. Rogers, P.S. 139, Queens. *Visual Aids*: Film.

Lesson. *Subject*: Roumania and Russia. *Teacher*: Miss Emily Amson, J.H.S. 165, Manhattan. *Visual Aids*: Film and Stillfilm.

Film Showing. *Subject*: Peter Stuyvesant, Old New York. *Operator*: Mr. Devereaux.

Film showing. *Subject*: Story of My Life (By Mr. Shoe), Feet, Posture. *Operator*: Mr. Devereaux.

Lecture. *Subject*: The Motion Picture as a Social Force. Organization of Social Agencies in Coney Island. *Speaker*: Dr. Benjamin B. Greenberg, District Superintendent. *Visual Aids*: Films.

Slides Correlated with Units of Study

LISTING slides appropriate to the study unit, in the back of each printed folder for the elementary schools of Houston, is a part of the work in preparing curriculum materials for these schools according to W. W. Kemmerer of the Curriculum department. For each unit are listed collateral reading, books, and slide lists pertaining to the subject, whether the subject be Holland or cotton or American Indians.

Each elementary school has slide sets, originally identical; but these have been added to from time to time, by teachers who make slides and by Parent Teacher Associations upon request of the teachers.

Dreary days in the school room,when the light is poor and study difficult, the teachers use slide sets made especially to go with certain readers. A child reads, and the teacher throws the picture on the screen. It is a splendid way to interest the child in developing his reading to a point that he is considered good enough to do this reading.

Teachers who make their own slides get sets for this purpose with colored dyes for making the pictures.

Posters Filed: One of the biggest sources of illustrative material for school classes are the files of mounted pictures. River Oaks school of Houston has an outstanding file of this sort, made by the members of the Parent Teacher Association. Pictures, gleaned from magazines such as the National Geographic, from advertising posters and from other sources, are mounted on uniform map boards and covered with glass or cellophane to prevent soiling in handling.

Art Work Correlated with Study Units: In Junior High Schools of Houston, art work is correlated with the units of study, so that when transportation is studied, the art classes paint posters or make conventionalized designs on tiles of various modes of transportation in this country or foreign countries.

Moving pictures will be used in time in the Houston schools, according to Dr. Kemmerer, and preferably sound pictures. The use of films as a regular part of certain units of study will require the creation of a central library of films.

"When we can use films," Dr. Kemmerer states, "we can be sure that the amount of attention and hence of learning will be increased.

"There are plenty of films that can be used advantageously today. The obstacle to using them lies in the cost of equipping schools to show them. Once they are so equipped, I see no reason why popular films of fictional type, in addition to study films, should not be used after they have already made their round in the up town theatres, to aid in developing an appreciation of good film fiction."

KATHERINE POLLARD

SCARBORITE
TRADE MARK
TRANSPARENT COLORS
BRILLIANT TRANSPARENT COLORS
For Painting on Glass, Cellophane, etc.
Ideal for pupil-made lantern slides and a revelation to all lovers of color.
Send 10c in stamps for lantern slide of color samples.
SCARBORITE COLORS, Scarborough-on-Hudson, NEW YORK

The Typewriter Slide
For Screen Projection
Write for free samples.
RADIO-MAT SLIDE CO., Inc.
1819 Broadway New York, N. Y.

FILM NEWS
16 MM. SOUND-ON-FILM
Now practical for schools and colleges.
European, American, Soviet Sound Films
Shown without difficulty.
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are the ideal photographic equipment for visual instruction. The LEICA Camera with its interchangeable lenses is a marvel of compactness and versatility. Write for full information about LEICA, also the UDIMO Projector for all small cameras, and other equipment.
E. LEITZ, Inc. Dept. 595. 60 E. 10th St., New York

LECTURERS WANTED
Motion Picture Producer desires to contact persons (for various sections of the country), who can qualify for lecturing before general audiences, with marvelous, new, six reel motion picture on Astronomy—"Looking Through Great Telescopes." Nothing like it ever before released. Earn $50 to $200 per lecture. An active person of pleasing platform presence may make $3500 to $6000 per year lecturing with this wonderful motion picture. $1250 to $1500 cash, covers cost of license, six reels of 35 mm. film, and projection outfit. Address: Araneff Film Associates, Box 124, care Educational Screen, Chicago, Illinois.

Motion Pictures of the World and its Peoples

2,500 *such films available through* 100 *U. S. sources*
400 free films
2,100 for rent
16 and 35 mm.
silent or sound
Illustrated catalog and supplement 30c
Send 30c in stamps to
INTERNATIONAL EDUCATIONAL PICTURES, INC.
BOSTON 40 Mt. Vernon St.
NEW YORK 8 West 40th St.

VICTOR SOUND PROJECTOR
DEMONSTRATOR
Model 12-B Animatophone
List price $510.00 — Now $375.00
This is your chance to own a sound-on-film projector at a bargain. Carries a full guarantee.
J. C. HAILE & SONS
Motion Picture Dept.
215 WALNUT ST. CINCINNATI, OHIO

Announcing the release of
The Masterpiece of Educational Motion Pictures
LOOKING THROUGH GREAT TELESCOPES
In six reels, 16 mm. or 35 mm. as desired. Unequalled for class room in separate reels or for special entertainment in the auditorium. Greatest of all lecture films.
ARANEFF FILM ASSOCIATES
Essanay Studios, 1345 Argyle Street Chicago, Illinois

A Work Plan for English II

(from September 10 to October 24, 1934)

Unit I

Subject—Founding the English Novel.

Aim—To determine what contributions the early narratives made towards establishing the basic elements of the English Novel by a careful reading of the early works. Your reading will begin with the Arthurian Romances and will terminate with the realistic novels of Jane Austen.

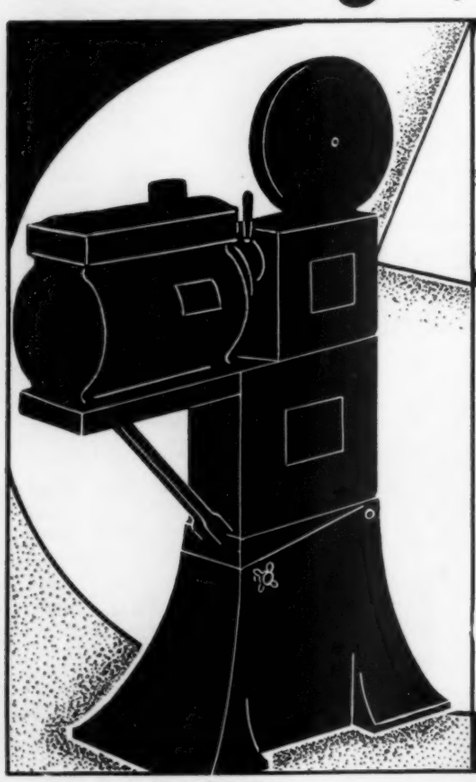
Text—No basic text is required.

Presentation—In the first two or three periods the instructor will explain by means of a chart the rise of the English Novel through the successive stages of the eighteenth century realists, the novel of purpose, the Gothic, the historical romance and the type which shows the manners and the customs of the period in which they were written. You will take such notes on these explanations as you find necessary. If you discover that your conception of any point which is explained is not a clear one, make a notation of it in your notebook and present it at the discussion of the class which will follow the explanatory hour.

The fourth period will be given over to a showing of the Picturol of "Pilgrim's Progress," which has been selected as required reading because it is one of the few really great narratives of the century and is the greatest of the allegories. The allegory combines a vivid portrayal of personal experiences with concrete detail, and it achieves that exactness of relationship between the symbol and the object which is symbolized which is an essential trait of a good allegory.

On September 24, the motion picture of "Robinson Crusoe" will be shown in the main auditorium of the high school. All members are urged to attend. Defoe's story is a good example of the picaresque or rogue type of story. It illustrates

DeVry *manufactures the most complete line of motion picture equipment in the world*



DeVry

THE OLD MUST MAKE WAY FOR THE NEW

Ford Buys 64 More DeVry Sound Units

Some **First** Orders are the **Last.** **Repeat Orders** Tell the Story of Customer Satisfaction.

There is a definite place for one or all of three different types of sound equipment in the modern school. DeVry is the only concern that manufactures all types — each a leader in its respective class. Our local representative can help you select the proper equipment — 16 or 35 mm., portable or theatre type.

LIBERAL TERMS TO SCHOOLS Write Dept. G

Herman A. DeVry, INC. 1111 Center St. Chicago

the skillful use of detail and his method of characterizing his central figure. Defoe's place in the founding of the novel will be discussed in the first few lessons, and this film will enable you to see with your own eyes the points which your instructor has pointed out to you.

Required Reading — Greenlaw-Miles — *"Literature and Life"*—pp. 313-315; Book IV. Crosse, Chapter I. Bunyan, *"Pilgrim's Progress,"* Book I.

Assimilation—After the first four periods you will spend all the class period and as much outside time as possible on reading selection from the assimilative reading. The books, with the exception of the reference volumes, will be found in the school library. The reference books are to be found on the shelves of the eleventh grade. There are a number of slides based on the College Entrance Board Requirements which you may find helpful in preparing your unit report. Consult your instructor about the use of these slides.

HELEN M. BOARDMAN

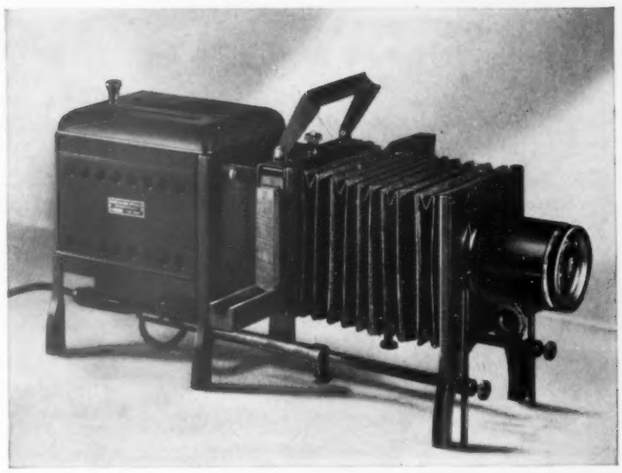
Catalogs of Visual Aids

The 1934-35 Edition of "Selected Motion Pictures," the Y. M. C. A. Motion Picture Bureau's catalog of films, is now available upon request. Mr. George M. Zehrung, Director of the Bureau, states that this is the finest library that they have ever offered to exhibitors, and includes 16mm. sound subjects for the first time. The Bureau enters its twenty-third year of consecutive service to churches, schools, industries, community groups and Y. M. C. A.'s. 45 per cent of exhibitors using films from this library are educational institutions.

"Visual Aids for Classroom Use," the latest University of Iowa Extension Bulletin, lists the slides and 16 mm. films distributed by the Department of Visual Instruction. This Department has inaugurated a program of School Film Lesson Courses which have been made under the direction of noted authorities on the various subjects treated. The Extension Division has recently added several 16 mm. sound-on-film educational talking pictures to its library.

In the 1934-35 "Visual Aids," published by the Bureau of Visual Instruction, The University of Wisconsin, Madison, announcement is made that in addition to its regular educational 16 mm. film service, the Bureau will render entertainment film service to meet the recreational needs of communities.

The Visual Instruction Service of Iowa State College, Ames, have recently issued a 132-page catalog of their large library of visual aids. They announce that a library of sound-on-film subjects is being built and will be increased in size as the demand develops.



Lantern Slides

are available at little or no extra cost!

Most state departments maintain libraries of lantern slides on practically every school subject. These libraries, being available to you, make Visual Instruction one of the most economical methods of teaching!

Combine this economy with the established effectiveness of still picture projection and no school can afford to be without a Balopticon.

Every still projection need is answered by one B & L Balopticon or another. Your projection problems will receive careful attention if you will write to the Bausch & Lomb Optical Company, 688 St. Paul Street, Rochester, New York.

Bausch & Lomb

We make our own glass to insure standardized production.

For your glasses, insist on B & L Orthogon Lenses and B & L Frames.

AMONG THE PRODUCERS

Where the commercial firms — whose activities have an important bearing on progress in the visual field — are free to tell their story in their own words. The Educational Screen is glad to reprint here, within necessary space limitations, such material as seems to have most informational and news value to our readers.

Kolograph Activities

A pioneer organization in the manufacture of professional motion picture equipment, the Kolograph Company of Indianapolis has likewise long been active in making portable projectors for non-theatrical use. The silent Kolograph has enjoyed wide-spread use among the schools, churches and other non-theatrical institutions of the country, and the new 35 mm. Portable Kolograph Sound-on-film Projector is characterized by the same accuracy and sturdiness of construction, simplicity, and ease of operation which made the silent machines so popular. The projector is small and compact so that it may be easily carried from place to place. It excels in clear, steady projection, noiseless operation and true reproduction of sound. The Kolograph sound reproducing equipment incorporated in the projection unit has received the utmost thought and the most painstaking attention in selection of every part that is essential to the reproduction of high quality sound. The film-feeding mechanism is so designed as to greatly reduce the wear and tear on the film, thus adding materially to the life of films. The new Kolograph Portable can be used either for talkies or silent pictures, and has been especially designed to cover the requirements of the educational field.

Bausch & Lomb Bulletin

A new six-page folder on Bausch & Lomb Tessar Lenses has just been issued at Rochester. This folder is illustrated with examples of photography from this series of lenses and carries schematic drawings showing the arrangement of the elements in the barrel.

Six primary uses of the Bausch & Lomb Tessars are listed indicating the versatility of this series. These uses are given as: Action, or news pictures; child portraiture, aerial photography, nature pictures, copying and enlarging, and medical and biological.

The lively treatment given the subject in this orange and black folder should stir the interest of photographers. A complete list of the Tessar Ic and IIb in various focal lengths, priced in barrel with iris diaphragm, in volute shutter and compound shutter, is given on the last page. The Aero Tessar Ic is also listed.

Another Product from Teaching Aids Service

The producers of GLASSIVE—the substance that makes possible ground glass slides at greatly reduced cost for schools—announce their new "Celloslide" which is said to take ink better than glass. It requires no coating or treatment, takes indelible or ordinary inks very readily, is exceedingly easy to work upon and is so inexpensive that a "spoiled slide" means little. Time saved in "preparing slides for ink," the high quality of drawing possible on this material, the elimination of corrections, erasures and re-drawings by making it economical to "take another sheet instead," are points that should make Celloslide exceedingly interesting to the field.

New Miniature Projector

E. Leitz, Inc., presents this month an addition to their line of Udimo projectors—the new baby Udimo projector. The newcomer has many decidedly interesting features. It is American made, constructed from metal and bakelite, projects single-frame (¾x1"), Leica-frame (1x1½") film slide strips, and the popular 2x2" glass slides. It accommodates 50 or 100-watt, 110-volt lamp, and a heat-absorption filter when using the 100-watt lamp. Horizontal or vertical pictures in film slide strips may be projected, up to 50 pictures on a roll, with a quick exchange to glass slide projection. All these accomplishments contained in a tiny projector which is but 2½x5x7 in. over-all and weighs but 2¼ pounds.

A Correction

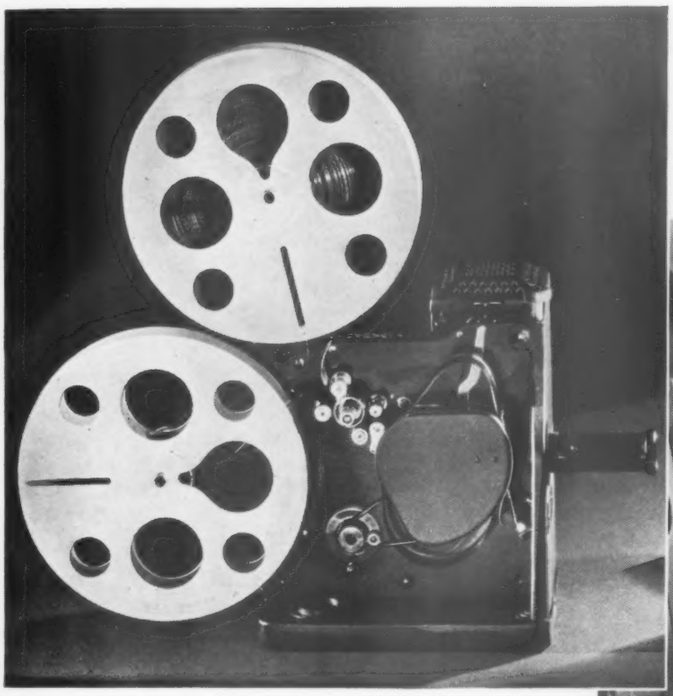
Last month it was stated in these columns that Herman A. DeVry, Inc., had reported 32 installations of "talkie" projectors in the Chicago territory. Our correspondent now informs us that we were given the wrong figures and that the statement should have read over 100 DeVry sound installations in Chicago territory.

An installation which presents great possibilities is that, reported by the same firm, of the CCC Camp in Skokie Valley. They bought a double portable sound unit with government aid, getting their part of the money through candy and cigarette sales. As there are about 1600 of these Camps in operation, and more in the offing, the prospect for visual education equipment is considerable.

Every school can now own a

TEACHING FILM OUTFIT

including Eastman Projector and Films . . . $173.50



THE PROJECTOR . . . Model D Kodascope . . . is sturdy, efficient, easy to use. The 400-watt lamp produces pictures of amazing brilliance . . . well suited to classrooms. Model D shows 400 feet of 16 mm. film with one threading, and operates on any 100-120 volt A.C. or D.C. line. Other features: easy portability, simple threading and focusing, variable speed, motor rewind, "still" picture attachment. Price, $71.50.

7 EASTMAN CLASSROOM FILMS are included in this outfit. These carefully selected films provide sufficient basic material for the first three grades. By titles, they are: *Bears*—100 feet; *Animals of the Cat Tribe*—200 feet; *Three Jungle Giants*—100 feet; *Monkeys and Apes*—200 feet; *Adventures of Peter*—300 feet; *Some Friendly Birds*—400 feet; *The Farm*—400 feet. The price of this complete list, including reels and humidor cans, is $102.

Is visual education through motion pictures too high-priced for the average school? Consider this outfit. A reliable, long-lived Eastman projector. Seven Eastman Classroom Films, prepared especially for primary grades, and meeting the recommendations made in recent curricular studies.

Order the films ($102) from Rochester. Purchase the Kodascope, Model D ($71.50), from your local Ciné-Kodak dealer . . . he will gladly give you a thorough demonstration. Then you can immediately give the first three grades a wealth of scientifically presented motion-picture material.

Through this simple plan any school can start a library of teaching films—most powerful of all visual aids. Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

EASTMAN *Classroom Films*

HERE THEY ARE!

A Trade Directory for the Visual Field

FILMS

Bray Pictures Corporation (3, 6)
729 Seventh Ave., New York City

Chicago Film Dealers (3)
6801-03 S. Carpenter St., Chicago

Eastin Feature Films (4)
(Rental Library) Galesburg, Ill.

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Eastman Teaching Films, Inc. (1, 4)
Rochester, N. Y.
(See advertisement on page 227)

Edited Pictures System, Inc. (1, 4)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
250 W. 57th St., New York City

Garrison Film Distributors, Inc. (5)
729 Seventh Ave., New York City
(See advertisement on page 223)

Guy D. Haselton's TRAVELETTES
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Educational Pictures, Inc.
College House Offices, (3, 6)
Cambridge, Mass.
(See advertisement on page 223)

Modern Woodman of America (3, 4)
Rock Island, Ill.

Peerless Trading Corp., Box Y (6)
South Gate, Cal.

Pinkney Film Service Co. (1, 4)
1028 Forbes St., Pittsburgh, Pa.

Ray-Bell Films, Inc. (3, 6)
817 University Ave., St. Paul, Minn.

The 16 mm. Sound Film Co. (5)
11 W. 42nd St., New York City

United Projector and Films Corp. (1, 4)
228 Franklin St., Buffalo, N. Y.

Universal Pictures Corp. (3)
730 Fifth Ave., New York City
(See advertisement on page 201)

Wholesome Films Service, Inc. (3, 4)
48 Melrose St., Boston, Mass.

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

Y. M. C. A. Motion Picture Bureau (1, 4)
347 Madison Ave., New York City
19 S. LaSalle St., Chicago, Ill.

MOTION PICTURE MACHINES and SUPPLIES

Bell & Howell Co. (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

Eastman Kodak Co. (4)
Rochester, N. Y.
(See advertisement on outside back cover)

Edited Pictures System, Inc. (1)
330 W. 42nd St., New York City

Erpi Picture Consultants, Inc. (2, 6)
(Western Electric Sound System)
250 W. 57th St., New York City

J. C. Haile & Sons (6)
215 Walnut St., Cincinnati, O.
(See advertisement on page 224)

Herman A. DeVry, Inc. (3, 6)
1111 Center St., Chicago
(See advertisement on page 224)

Holmes Projector Co. (3)
1813 Orchard St., Chicago
(See advertisement on page 222)

Ideal Pictures Corp. (1, 4)
30 E. Eighth St., Chicago, Ill.

International Projector Corp. (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

Motion Picture Accessories Co. (3, 6)
43-47 W. 24th St., New York City.

Regina Photo Supply Ltd. (3, 6)
1924 Rose St., Regina, Sask.

S. O. S. Corporation (2)
1600 Broadway, New York City

Sunny Schick (3, 6)
Fort Wayne, Ind.
(See advertisement on page 220)

United Projector and Film Corp. (3, 4)
228 Franklin St., Buffalo, N. Y.

Victor Animatograph Corp. (6)
Davenport, Iowa
(See advertisement on page 202)

Weber Machine Corp. (2)
59 Rutter St., Rochester, N. Y.
(See advertisement on page 221)

Williams, Brown and Earle, Inc. (3, 6)
918 Chestnut St., Philadelphia, Pa.

PHOTOGRAPHS and PRINTS

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 221)

SCREENS

Da-Lite Screen Co.
2721 N. Crawford Ave., Chicago
(See advertisement on page 201)

Alfred O. Hornstein
29 E. Madison St., Chicago
(See advertisement on page 222)

Motion Picture Accessories Co.
43-47 W. 24th St., New York City.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES and FILM SLIDES

Conrad Slide and Projection Co.
510 Twenty-second Ave., East Superior, Wis.

Eastman Educational Slides
Iowa City, Iowa

Edited Pictures System, Inc.
330 W. 42nd St., New York City

Ideal Pictures Corp.
30 E. Eighth St., Chicago, Ill.

Keystone View Co.
Meadville, Pa.

Photographic History Service
5537 Hollywood Blvd., Hollywood, Cal.
(See advertisement on page 221)

Radio-Mat Slide Co., Inc.,
1819 Broadway, New York City
(See advertisement on page 223)

Scarborite Colors
Scarborough-on-Hudson, N. Y.
(See advertisement on page 223)

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 221)

Teaching Aids Service
Waban, Mass.
(See advertisement on page 222)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on page 202)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

STEREOGRAPHS and STEREOSCOPES

Herman A. DeVry, Inc.
1111 Center St., Chicago
(See advertisement on page 224)

Keystone View Co.
Meadville, Pa.

STEREOPTICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, N. Y.
(See advertisement on page 225)

E. Leitz, Inc.
60 E. 10th St., New York City
(See advertisement on page 223)

Regina Photo Supply Ltd.
1924 Rose St., Regina, Sask.

Spencer Lens Co.
19 Doat St., Buffalo, N. Y.
(See advertisement on page 221)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

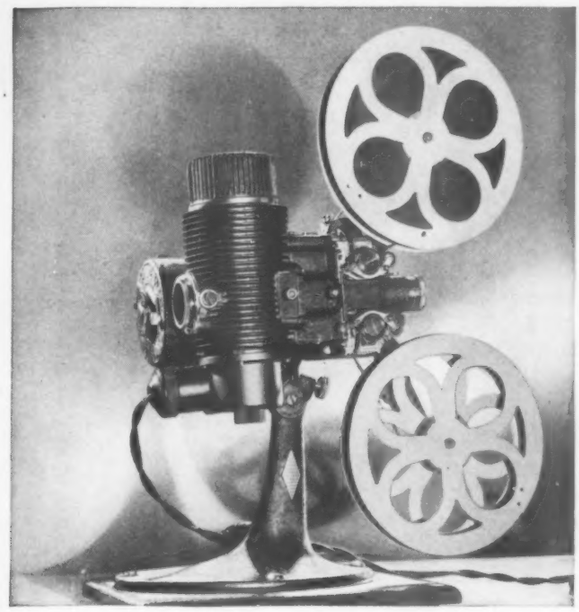
16 MM. TITLES

J. C. Haile & Sons
215 Walnut St., Cincinnati, O.
(See advertisement on page 224)

REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
(6) indicates firm supplies 16 mm. sound and silent.

Continuous insertions under one heading, $1.50 per issue; additional listings under other headings, 50c each.



Bell & Howell Filmo RT Projector

If you were a CINEMATOGRAPHIC ENGINEER you would choose FILMO PROJECTORS

The best judge of 16 mm. school projectors would be disinterested cinematographic engineers. They would go beneath the surface, and so be able to buy wisely.

To help you buy as wisely, Bell & Howell has prepared a comparison chart covering the points of external and internal engineering which most concern the quality of a projector. The better projectors have *some* of these points of quality. None except Filmo has *all*. Here are a few of the advantages to be found *only* in Filmo Projectors:

■

1. *Lamp quickly, safely removed* for replacement, without use of tools or gloves.
2. *Condenser and reflector quickly removable without tools* for the periodical cleaning essential to maintaining optical efficiency.
3. *Largest shutter opening*: 61% open. Shutter opening directly affects screen brilliance.
4. *Gear drive from motor to mechanism.* Insures uniformity of speed, rapid starting without flicker, and trouble-free operation.
5. *Side-tension springs at aperture.* Eliminate surface tension which may result in scratched film.
6. *Helical gears.* Essential to quiet operation and long life.

■

Anyone who has had experience with projectors will appreciate the value of some of these features. Any engineer will testify to the importance of them all. Filmo advantages far outweigh Filmo's slight additional original cost . . . a fact any user will substantiate. The true economy of a Filmo purchase becomes apparent in continued satisfactory service, in maintenance savings, and in long life.

Send the coupon for the complete projector comparison chart. It is a liberal education on how to select a 16 mm. projector.

New Prices---New Economy

Filmo dealers are offering new low prices on Filmo Projectors of the "R" series: 500-watt, 750-watt, and 750-watt with variable resistance and voltmeter. Filmo JS Projector, all-gear drive, 750-watt lamp, variable resistance, voltmeter, case, $280. Schools contemplating the purchase of projectors will wisely make early decisions to take advantage of prices lower than ever before.

Bell & Howell Film Libraries

Bell & Howell's 16 mm. film service has been expanded to cover every requirement for both silent and sound films, educational and entertaining. Filmosound Library branches in principal cities offer for rental: a complete library of Erpi Instructional Talkies — 47 subjects; Filmosound Library (sound-on-film) of distinguished educational subjects and entertainment features; silent films of every description. Available for rental also is the Filmosound 16 mm. Sound-on-Film Reproducer — the most advanced equipment, adaptable for use in the classroom or in the largest school auditorium. Send for complete literature and address of nearest rental library branch.

Bell & Howell Company, 1817 Larchmont Avenue, Chicago, Ill.

Gentlemen: Please send: ( ) Projector comparison chart. Complete details on: ( ) Filmo Silent Projectors ( ) Filmosound Sound-on-Film Reproducer ( ) Filmo Silent Library ( ) Filmosound Library ( ) Erpi Instructional Talkies.

Name..... Position.....

Address..... School.....

City..... State.....

NO BOOTH
Needed

YOU don't need a projection booth in order to show 35-millimeter motion pictures. But you do need Eastman Safety Film. Specify it whenever you order 35-millimeter pictures ... and insist on getting it. Involving less hazard than so much newsprint paper, it protects audience, projectionist, and building. And, because of this, it amply fulfills underwriters' requirements for unenclosed projection. Eastman Kodak Co. (J. E. Brulatour, Inc., Distributors, New York, Chicago, Hollywood.)

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Safety Film